

BALLROOM DANCEMAGAZINE

APRIL 1961 25 CENTS



In this issue:

QUICKSTEP

THE GAY GORDONS

SIDE-BY-SIDE CHA CHA



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LET'S START TESTS IN "AMERICAN STYLE"

BY HELEN WICKS REID

The ballroom dance teaching profession is at a turning point—and a good one, if we make it so. The National Council of Dance Teacher Organizations and the U.S. Ballroom Council are now in a firm position of consolidation, and ballroom projects are progressing rapidly under the representatives appointed by the member NCDTO associations.

As these delegates are completing their work on basic teaching syllabi in the various rhythms, the time has come, it seems to me, to propose another—and closely related—project for the Council's ballroom department. A very logical by-product of these syllabi would be a series of tests to measure levels of student proficiency. We believe that it would be an important stimulus to ballroom studio business if member NCDTO associations would adopt and conduct such tests. In fact, it is good news that one organization, Dance Educators of America, is already at work on the idea.

The idea of proficiency examinations for students is, of course, not a new one. The overseas associations have their Bronze, Silver and Gold medal tests, and in the USA the chain schools as well as some private studios have set up their own exams with similar terminology. What is new in what we are proposing is that these tests be given by examiners especially trained by NCDTO mem-

ber associations, and not by staff members of the school where the pupil studies. And it is further proposed that these examinations be designed to measure ability in dances *American Style* (for lack of a better term). By *American Style*, we mean Foxtrot, Waltz, and Tango (as done by the majority of dancers in the USA), plus our own specialties—Swing, Cha Cha, Rumba, Polka, Samba, Merengue, etc.

It has been proved that such tests, properly formulated and conducted, are an incentive to more concentrated and more extended study. (Witness the good response to the April schedule of examinations being conducted in the USA by a visiting Examiner of the Imperial Society of Teachers of Dancing.)

But a student examination program by our NCDTO groups will make little headway if what we adopt is merely a facsimile of what has already been done by others. Overseas the terms Bronze, Silver and Gold mean specific levels of proficiency in International Style dances. Certainly we can learn from the structure of these excellent tests, but it is to be hoped that these same designations will not be copied here. At this point we would like to give the floor to readers of *Ballroom Dance Magazine* for suggestions of names for American tests graded as Beginning, Intermediate and Advanced.

END

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"Music in the round, with the big band sound" is the slogan of the new Cotillion, which accomodates 2,300 dancers.

Newest Dancing Center on American Scene is the Half-Million Dollar "Cotillion" in Wichita, Kansas

BUBBLE-TOP BALLROOM

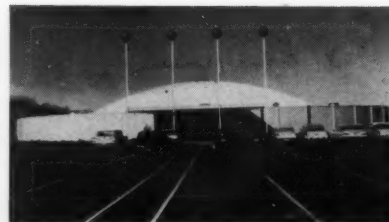
An exciting addition to the ballroom circuit is the brand new Cotillion in Wichita Kansas. Of distinctive modern design, the \$500,000 establishment was christened in December and manager T. L. Weems reports that it already has a big following.

Program lines up this way: Tuesday is Ladies' Night—meaning that gals with escorts are admitted free. Wednesday is Arthur Murray Night and features a free lesson by a Murray instructor. Thursday is for the senior citizens of the Over 30 club. Friday is Varsity Night for students of the three nearby colleges; I.D. card entitles a couple to admission for the price of one. Sunday afternoon is for teen-agers, whose membership cards give them 2½ hours of dancing to their favorite hits. A local radio station broadcasts the Sunday session, and records are given as contest prizes.

Ballroom Dance Magazine wishes good luck to the new Cotillion Ballroom.



A handsome lounge in the ballroom.



Exterior view of dome-top building.

Try These Seven Fun Figures, Designed
by Mel & Gloria Riedl as a Routine

SIDE-BY-SIDE CHA CHA

Here's something a little different in everybody's favorite, Cha Cha. It is an excerpt from material arranged and presented by Mel and Gloria Riedl at the all-day ballroom session of Dance Educators of America on March 5 at the Waldorf-Astoria in NYC.

Partners dance side by side without contact and both use the same footwork throughout. Each figure leads into the following one to make a routine. "Charges" are indicated by bold face type.

The Riedls suggest three recordings as music for this: *Perfect Dance Tempos for Latin Lovers*, Emilio Reyes & Orch., Decca, DL 4021; *Viva Cha Cha Cha*, Monchito & Orch., Fiesta, FLP 1233; *The Spirit of Cuba*, Barbarosa & Orch., Gone, GL 7004.

CORNER TURN

LF swd (lead-in)
● **RF bwd**
LF in place
RF fwd
LF cross behind RF
RF fwd
LF fwd, turning 1/2 rt.
RF in place
● LF fwd, turning 1/2 rt
Hold
RF in place
LF point swd
LF cross in front of RF
RF point swd

Mus.
Ct.

Mus. Ct.

S 1
S 2
S 3
Q 4
Q and
S 1
S 2
S 3
Q 4
Q and
S 1
S 2
S 3
Q 4

Hold
RF cross in front of LF
LF point bwd
Hold

LEFT SOLO SPIN

Pivot on ball of RF making full
L turn, drawing LF over RF
LF step in place
RF bwd
LF step in place

SHUFFLE

RF fwd
LF cross behind RF
RF fwd
LF in place
RF pull slightly back
LF cross behind RF
RF fwd
LF in place

SLIDE STEP

RF fwd
LF cross behind RF
RF fwd
LF, with floor contact describing
small circle, cross in front of RF
—at same time sliding R leg
under L leg to lock knees
RF swd turning 1/4 rt
LF close to RF
RF swd
LF close to RF
RF swd
LF in place, turning 1/4 lt to face
fwd

Q and
S 1
S 2
S 3

Q 4
Q and
S 1
S 2
S 3

Q 4
Q and
Q 1

Q and
Q 2
Q and
Q 3
Q and

Q 4
Q and
S 1

S 2
S 3
Q 4
Q and
S 1
S 2
S 3

SKIP STEP

RF fwd
LF cross behind RF
RF fwd
Hop on RF
LF cross in front of RF
Hop on LF
RF in place
Hop on RF
LF bwd
RF cross in front of LF
LF bwd
RF bwd
LF in place

Q 4
Q and
Q 1
Q and
Q 2
Q and
Q 3
Q and
Q 4
Q and
S 1
S 2
S 3

CROSS BASIC, LEFT & RIGHT TAP, RIGHT SPIN

RF fwd
LF cross behind RF
RF fwd
LF point (with slight accent) across
in front of RF
LF point swd
LF fwd
RF cross behind LF
LF fwd
RF point swd (with slight accent)
RF cross in front of LF
Full spin on RF to left
LF point fwd with slight accent
LF fwd

Q 4
Q and
S 1
S 2
S 3
Q 4
Q and
S 1
S 2
S 3
Q 4
Q and
S 1
S 2
S 3

(Cont'd on page 25)



The Riedls in action.

WILLER Photo

PICTURE POTPOURRI

DANCING AT THE WALDORF



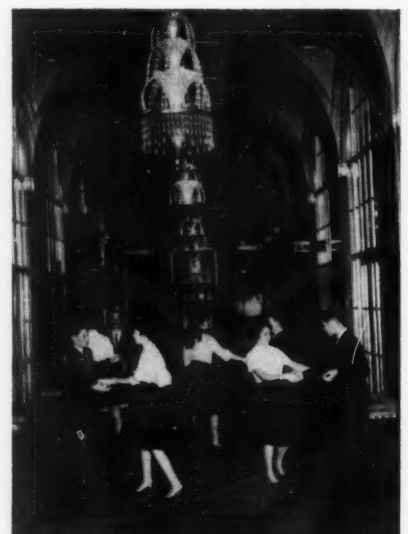
Virginia Grosse's students dancing International Style Walts.

Demonstrations by student groups of member teachers are a frequent treat at association sessions. The March 5 meeting of Dance Educators of America at the Waldorf-Astoria in NYC featured three performances by youngsters — pupils from Sands Point, LI, of Bob Bagar; of Bill De Formato of Stamford, Conn.; and of Virginia Grosse of Dobbs Ferry, NY.

Jack Mitchell's photos on this page show Mrs. Grosse's students, who have been taking intensive training in International Style work, in preparation for Imperial Society medal tests being given in the USA in April by Alex Moore of London.



Relaxing happily after their well-received performance for DEA members.



The same group show that they don't neglect their American-style Lindy.

Joseph M. Domme, who has taught for 20 years in Topeka, Kansas, provides an interesting example of the complexity of operations of the present-day ballroom instructor. He directs the Domme Academy of Arts, which features a 40 x 30 ballroom which has one side fully mirrored — plus adjoining rooms for private lessons, all equipped for stereophonic music. However, Domme's activities take him all over the Topeka area. A typical weekly schedule of "extras": Mon.—adult classes at the Officers' Club of Forbes Air Base; Tues.—teen and adult groups at YMCA; Wed.—adult classes at Menninger Foundation; Thurs.—Menninger again, plus teens at YMCA; Fri.—studio classes for Topeka doctors, attorneys, business men and their wives; Sat.—studio parties; Sun.—classes for Menninger psychiatrists and Washburn College instructors.

As part of the Kansas Centennial celebration, Domme is forming a "Centennial Cotillion Club," which will hold several dances, all strictly formal, during the year-long festivities, with music by name bands. He reports that the most popular dances in his region are Foxtrot, Swing and Cha Cha. The teen-agers, for whom he gives a dance each spring at a local hotel, prefer Rock 'n' Roll, Swing, Cha Cha and the Stomp. A specialist in Latin American rhythms, Domme is also a stickler for correct carriage, timing and balance.

LOUISE EGE

DANCING IN TOPEKA



Silver Foxtrot formation by 8 couples of Nuuanu YMCA Dancers opens show.

One of the three glamour events of each year sponsored by the Hawaii Dance Association is their Inaugural Ball. At the affair on Jan. 21, at the Sheraton Princess Kaiulani Hotel in Honolulu, new officials were installed by Acting Mayor Charles C. Clarke. Eugene T. Ichinose was elected to a third term as president of the lively group.

Sally & Frank Sato perform to a Chinese melody, "Holi Chin Sai Lai"—in, believe it not, Cha Cha rhythm.

DANCING IN HAWAII





"Be aware of the impression you make on others — through your grooming, the way you dress, the way you stand, the way you SIT!"

TALKING TO TEEN-AGERS

In-Action Pictures of Russell Curry Giving His Famous "It's a Date" Lecture

PHOTOS: JACK MITCHELL

Not long ago we went "back to school"—and it was quite an experience. From our Three R days we don't seem to remember anything about the learning process that was as much fun as the educational program we saw.

Specifically, this was an assembly morning at the Rutherford (N.J.) Junior High School. The visiting educator for the occasion was Russell Curry, and his subject was *It's a Date*. To review the event in short-short form: it brought down the house. The reaction of the enthusiastic young people provided further proof that teen-agers appreciate guidance in matters of dance etiquette, behavior in public and other such problems of growing up. Curry's way of talking to them in their terms, and of drawing them out via an audience participation format, is sure-fire.

A noted specialist in teen-age ballroom work, Curry is the author of the popular series, *It's a Date*, which appeared in the *Ballroom USA* section of *Dance Magazine* from which this publication developed. When he can find time to get away from directing the classes conducted by his Boston school (enrollment 15,000—give or take a thousand), and from his duties as President of the Dance Teachers' Club of Boston, Curry takes to the road. His appearances for school groups are an exceedingly popular attraction on the lecture circuit. The accompanying photos and quotes give an idea of why this is so.

D. D.



"Boys, any undue expression of affection smacks of sales pitch and lacks sincerity. It also puts the girl in an uncomfortable position."



"Make up your mind whom you're going to ask to dance; go directly to her; look at her (boys, don't let your eyes wander); hold out your hand and say, 'May I'—or anything else which is easy, natural and considerate."



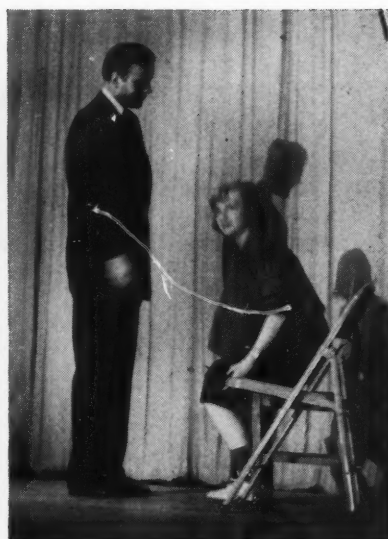
"Boys—until she is safely seated, remain facing her and watch her. Be ready to catch in case she misses!"



"Correct way to escort your partner is for the boy to place his right hand as though he had a stomach ache. The girl responds by placing her fingers through the hole made by his elbow."



"Girls — the fingers only!"



"When seating your partner, don't make her the bullet and the chair the target. Stand in front of the chair in which you wish her to sit and allow her to seat herself first."



"Fads are extremes which never last. About 1929 a fad in dance style was the Back Break Position."



"In the Nineteen Thirties it was Cheek-to-Cheek, looking like the silhouette of a house."



"And if your partner wasn't quite the right height, the Chin-on-Head method was employed."



QUICKSTEP (V)

BY PHYLLIS HAYLOR

ZIG ZAG

A figure of five steps preceded by a Heel Pivot ended facing line of dance; steps 1-2 turning to left, steps 3-5 turning to right.

Man

Commence with feet together, weight on right foot facing line of dance (see step 3 of Heel Pivot following Natural Spin Turn), or from starting position with feet together weight on right foot.

1. Left foot forward, turning right side of body to left. **S**
2. Right foot to side on same line still turning, end backing wall. **S**
3. Left foot back and slightly across right foot, continuing to turn, leading partner to right side, commencing to turn left side of body to right. Turn on left heel at same time drawing right foot back. **S**
4. Completing turn on left heel, place right foot to side and change weight on to it, end facing line of dance, partner in line. **S**
5. Left foot forward, turning right side of body to left. **S**

Lady

Commence with feet together weight on left foot backing line of dance (see step 3 of lady's counterpart of Heel Pivot) or from starting position with feet together weight on left foot.

1. Right foot back turning right side of body to left and commencing to turn to left on right heel at same time drawing left foot back to right foot. **S**
2. Left foot closes to right foot completing turning on right heel, change weight on to left foot having made just over a quarter

of a turn to right on the heel turn (steps 2 and 3). **S**

3. Right foot forward outside partner, commencing to turn left side of body to right. **S**

4. Left foot to side, continuing to turn, end backing line of dance. **S**

5. Right foot back, turning right side of body to left. **S**

RISE AND FALL AND FOOTWORK

Man:

1. Left foot, heel to whole of foot turning on ball of foot without rise.
2. Right foot, ball of foot, lowering heel as left foot passes.
3. Left foot, ball of foot, lowering heel, right foot commences to draw back from heel.
4. Right foot draws back from heel and is placed to side on whole foot as weight is transferred.
5. Left foot, heel to whole of foot.

Lady:

1. Right foot, ball to heel as left foot closes to right foot.
2. Left foot draws back from heel, then whole foot.
3. Right foot, heel to whole of foot, turning on ball of foot, without rise.
4. Left foot, ball of foot, lowering heel as right foot brushes.
5. Right foot, ball of foot.

Notes

(a) *Man*. When danced along the side of the room, just over a quarter of a turn is made to left on steps 1 and 2 and to right on steps 3 and 4.

(b) The first two steps should not be over-turned as this would make the "heel pull"

action difficult to dance correctly.

(c) Step 3 should not be a long step — contact with partner is more important than progression.

(d) *Lady*. On step 3, the left side of the body should be turned towards the partner.

(e) Keep hips well forward on steps 3, 4 and 5.

CHANGE OF DIRECTION

A figure of four steps that enables a dancer to turn to the left in a small space — as described below it is preceded by a Heel Pivot and followed by a Chassé Reverse Turn.

Man

Commence with weight on right foot, left foot closed to right foot without weight (see step 6 of Heel Pivot) or from stationary position with feet together, weight on right foot facing diagonally to wall.

1. Left foot forward, turning right side of body to left at end of step. **S**
2. Right foot diagonally forward, right side of body taken over right foot, end with right toe pointing towards line of dance. A slight turn in body will have been made between steps 1 and 2. **S**
3. Left foot closes to right foot, continuing turn to left on right foot, end with weight on right foot, left foot slightly forward (see position in Photo 3), facing diagonally to center. **S**
4. Left foot a short step forward slightly across right foot, turning right side of body to left. **S**

Lady

Commence with weight on left foot, right foot closes to left foot (see step 4 of Heel



2 Change of Direction 1

Concluding Series on the Most Popular of International Style Dances

(From "A Pictorial Manual of Ballroom Dancing," edited by A. H. Franks, Museum Press, London)

Pivot) or from stationary position with feet together, weight on left foot backing diagonally to center.

1. Right foot back, turning right side of body to left at end of step. **S**

2. Left foot diagonally back, left side of body taken over left foot, end backing diagonally to wall. **S**

3. Right foot closes to left foot, continuing turn to left on left foot, end with weight on left foot, right foot slightly back (see position in Photo 3), backing diagonally to center. **S**

4. Right foot back slightly across left foot, turning right side of body to left. **S**

RISE AND FALL AND FOOTWORK

Man:

1. Left foot, heel to whole of foot, flexing knee slightly as weight is taken forward, inside edge of ball of left foot as right foot moves into position for step 2.

2. Right foot, inside edge of ball of foot to whole foot as weight is taken over foot, knees still flexed.

3. Left foot, inside edge of ball of foot as left closes to right foot.

4. Left foot, as left foot passes right foot left heel will lower, slight stretch in body and knees will straighten as left foot moves forward on heel.

Lady:

1. Right foot, ball of foot to heel, flex knees slightly.

2. Left foot, ball of foot at extent of stride, as turn is made, inside edge of ball of foot, knee still flexed.

3. Right foot, inside edge of foot as right foot closes to left foot.

4. Right foot, ball of foot, slight stretch in body as right foot moves back.

Notes

(a) *Man*. The tendency to turn too early is probably the most common fault in this figure. The turn should be made after the step 2 has travelled forwards into position and no foot swivel made on the left foot (step 1) until step 2 has been placed.

(b) The man should keep his right arm and hand especially firm on his partner's back on step 3 — this will help to control the amount of turn and prevent the lady from slipping too far to her partner's right side.

(c) *Lady*. Anticipation in the form of too hurried a closing of the feet on step 3 is the cause of many faults in this figure despite slightly flexed knees; the legs must be kept firm so that the turn and the footwork can be controlled.

SUGGESTIONS FOR ALTERNATIVE PRECEDING AND FOLLOWING FIGURES

QUARTER TURNS. This figure can be preceded by:

- (a) The Quarter Turns.
- (b) Natural Spin Turn and Heel Pivot, ended facing diagonally to wall.
- (c) Chassé Reverse Turns, ended facing diagonally to wall.
- (d) Progressive Chassé, when last step of Progressive Chassé will also be first step of Quarter Turns, outside partner.

(e) Lock Step, when last step of Lock Step will also be first step of Quarter Turns, outside partner.

At a corner

(f) Natural Turn, danced round a corner to end facing diagonally to wall of new line of dance.

(g) Natural Spin Turn round corner, Heel Pivot to end facing diagonally to wall on new line of dance.

(h) Zig Zag.

It can be followed by:

- (a) Quarter Turns.
- (b) First four steps of Quarter Turns and Progressive Chassé.
- (c) Natural Turn.
- (d) Natural Spin Turn.
- (e) Change of Direction, when last step of Quarter Turns will also be first step of Change of Direction.

(f) Zig Zag, when last step of Quarter Turns will also be first step of Zig Zag (having turned to face line of dance on the heel pivot).

At a corner

(g) Natural Turn.

(h) Natural Spin Turn.

(i) Change of Direction, making half a turn on this figure.

PROGRESSIVE CHASSÉ. This figure can be preceded by:

- (a) First four steps of Quarter Turns.
- (b) Natural Spin Turn.
- (c) First three steps of Chassé Reverse Turn, when Progressive Chassé will commence backing line of dance.

(Cont'd on page 15)



Photo 5. When we took these pictures, only Andy was available to demonstrate the Mambo Aces' precision duets. So, here he is in double-image.

Note: Our official historian of Latin-America-on-the-Hudson, Yale faculty man Robert Farris Thompson, is author of "Dance Music in the Fifties" in the March 11 issue of another crude journal, "The Saturday Review". We may expect soon to hear what they're dancing in the new African countries since Thompson spends the month of June in Nigeria on a government project. —Ed.

Andy Vasquez and Joe Centeno have consistently influenced Palladium mambo since late 1950. In contrast to the jazz hybrids, Centeno and Vasquez masterminded a mixture of mambo and precision choreography (where two performers, or more, follow identical gestures, movements, and directions-of-motion). The result was "hot," highly palatable, and catapulted the two men into fame. How had it happened?

To begin with, the fusion of mambo and

Palladium Personalities:

RISE OF THE MAMBO ACES

History Lesson Part IV:

A Brilliant Twosome Fuse Precision with Mambo

BY ROBERT FARRIS THOMPSON

PHOTOS: JACK MITCHELL

precision was probably inevitable, given the high premium set by the Palladium on cultural borrowing. Less than twelve blocks away the Radio City Rockettes nightly stride through their synchronized routines, not to mention the proximity of the legitimate stage. Actually, however, precision seems to have entered mambo by way of the movies and the blending seems to have started in Puerto Rico, not Spanish Harlem.

Andy Vasquez was born in Santurce, Puerto Rico (a suburb of San Juan) on October 30, 1924 while Joe Centeno was born some ten years later in Mayaguez, a city on the western littoral of the island. While rural Puerto Rico stomped to the drums and tambourines of the native *plena*, the Mayaguez and San Juan sectors preferred more sophisticated and wordly "Afro-Cuban" idioms — *bolero*, *salon rumba*, and *son montuno*. Thus by the time he was seventeen Andy Vasquez, for example, had mastered the Cuban rumba and couples were stopping on the dance floor to admire his skills. Via radio and the phonograph Vasquez kept in touch with Cuba and stepped through early mambos of Arsenio Rodriguez like *Cangrejo Va a Estudiar* around 1946.

Puerto Rico is, of course, a United States possession and accordingly inundated by American movies. At an early age Vasquez saw his first Fred Astaire film and was enthralled. "For me that was it," Vasquez informed me, his eyes looking up at an imaginary marquee, "from then on I saw all the Astaire films I could possibly discover." Gower Champion (who directed and choreographed the smash Broadway hit of 1960, *Bye Bye Birdie*) was another North American movie dancer worshipped by Vasquez as he grew up in an Afro-Cuban milieu. Vasquez' idolization was not founded on caprice: Vasquez had taste. With taste he recognized dance treasures when he saw them on the screen. He could copy them in the privacy of his home. His efforts did not pass unnoticed. When Vasquez graduated from high school in San Juan, the yearbook cited him as the Fred Astaire of his class.

While mambo was warming up the boroughs of New York, Andy was in San Juan earning a Bachelor of Business Administration degree. But he yearned to travel north with his friends. He did so in 1950 and sampled the

(Cont'd on page 20)



Andy Vasquez, Photo 1 (see text). Photo 2.



Photo 3.



Photo 4.

THE QUESTION OF BALLROOM "CHAMPIONSHIPS"

*Britain's Experience Can Guide Americans
in Establishing Official Competition Titles*

BY ARTHUR H. FRANKS

Chairman, Official Board of Ballroom Dancing, London; Chairman, International Council of Ballroom Dancing; Editor, "Dancing Times" and "Ballroom Dancing Times".

Properly treated, the word championship carries with it a special kind of magic, and small wonder, for according to the Oxford Dictionary a champion is one who has "defeated all competitors." For that reason alone the words championship and champion must be defended against abuse and exploitation. Otherwise they will lose their magic.

In the U.S.A. it is possible that you will be able to profit from our somewhat bitter experience in Britain. In 1946 there existed only a handful of championships. Today there are in all probably about three hundred. Which is far too many, for the word "championship" itself has thus become so abused as to lose much of its significance.

In Britain the Official Board of Ballroom Dancing grants championship status, which we call recognition, to either organizations or individuals. In every case the event is granted for one calendar year only, although it has become common practice to renew the license annually, unless there has been any serious default in the organization.

These championships are organized sometimes by individuals, sometimes by vast commercial enterprises, and sometimes by dance teachers' organizations. This means that the initiative lies not with the Board, but with the organizer. We believe that a controlling and legislative body should not grant recognition and at the same time organize the very events for which it lays down the rules.

Naturally, with the growth of competitive dancing, a complex system of rules has gradually developed for the regulation of such things as amateur status, birth and residential qualifications for specific events, judging and marking systems. Today the Official Board registers all amateurs who wish to take part in championships, and an organization representing these amateurs has its voice on the Board—a very persistent, sometimes even aggressive, voice it is too.

The longest established championships in Britain, and unassailable in their reputation,

are the "British Amateur Championship" and the "British Professional Championship." The organization of these is in the hands of a very fine commercial undertaking, the Blackpool Tower and Winter Gardens Company. The dance festivals at which these events are held have grown to such an extent that now, in addition to the main week's Blackpool Dance Festival for the standard section, there is also a week's festival for old time events and three days for juniors. Brilliantly organized and presented in a beautiful, spacious hall in Blackpool, our largest seaside resort, these championships are the showpieces of competition dancing.

We are at this moment deploring the demise of *The Star* newspaper, which for so many years has presented in London the great Star Ball, at which the finals of the Star Amateur and Star Professional championships have been held. There have been several visitors from the U.S.A. at these events and films of them have been shown in many of your dance schools.

Other national championships which have come into being since the war are organized by Butlin's a powerful holiday camp enterprise, and the "International" which are run for charity, by a well known teacher, Elsa Wells, who has the backing, organization-wise, of the charity concerned.

Some national events can be open to the world. In the opinion of many members of the Official Board championships bearing titles of such magnitude should be strictly limited in number, but immediately after the last war when there were few championships, every application was received with infinite sympathy, with the result that today we have a number of championships which style themselves "national." An ever greater number claim large area status and there is a certain amount of virtual duplication of titles.

By the time the Official Board came to consider the granting of championship status to junior events, the lesson had been learned and

definite titles were specified by the Board so that there could be no serious duplication. But this is small consolation.

In one or two countries represented on the International Council of Ballroom Dancing, amateur dance organizations are responsible for the promotion of amateur championships, and in others professional teachers' organizations take the responsibility—at least this is how it appears for the records. What in fact actually happens, as a rule, is that a few individuals do the entire job from beginning to end, in many cases depending for financial backing from commercial sponsors.

In England, with our wealth of magnificently conducted public ballrooms, we usually leave the organization in the hands of those whose business it is to organize. As a result the greatest of our national championships run year after year without a single hitch. According to what visitors from many countries tell us, these events are the envy of the world.

I do not pretend to possess a profound understanding of conditions in the U.S.A., but it would surely be more than passing strange if in your vast country sponsors could not be found to back, and even to organize, under the rules laid down by the U.S. Council, a series of area and national championships in the International Style. Naturally, because of your greater size, American events would have to be divided into well defined areas with a series of heats, local and area finals, gradually building up to the grand final.

But before this happens I implore you to benefit from our harsh experience. Take every possible step to avoid the danger of having too many championships. At present, when you are only just beginning to become really interested in competitive ballroom dancing, this danger probably seems remote. But beware! If you do not now legislate clearly and definitely, the list of championships will grow to gargantuan proportions under your very noses, and you may well find yourselves powerless to stop it.

(Cont'd on page 21)



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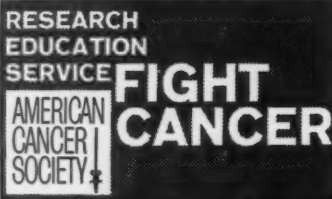
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SPOT NEWS

The U.S. Ballroom Council, reorganized as a department of the Nat'l Council of Dance Teacher Orgns., is made up of ballroom delegates appointed by member organizations. These are: William H. Souder (American Society of Teachers of Dancing); Dick Fried (Associated Dance Teachers of N.J.); Louise Ege (Chicago Nat'l Assn. of Dance Masters); Bob Belkin (Dance Educators of America); B. A. Kotshonis (Dance Masters of America); Arthur H. Tolman (Dance Teachers' Club of Boston); Doris Weber Zea (NY Society of Teachers of Dancing); Louise Finley (Texas Assn. Teachers of Dancing). These representatives elected Bob Belkin as their Chairman.

We got it wrong in last month's issue. The big all-day, all-ballroom session of Associated Dance Teachers of So. Calif. (DMA Club No. 1) is April 9 at the Hollywood Palladium.

The Ballroom Arts Festival, organized annually in Albuquerque, N. Mex., by J. H. Vandapool, is set for June 23-25. Principal contest event will be held in the Civic Auditorium.



Cuban-born Chico Valle is a popular bandleader on the Toronto scene. He is conductor of Topper Records' new release of Latin-American dance selections.

Members of the Dance Teachers' Club of Boston are serving as judges in a contest series at the New State Ballroom, Boston.

NBC's Saturday Prom was voted the Best New Musical Show by the editors of TV Radio Mirror.

6th Annual Grand Medal Ball of Derrall & Chloe Call's Fine Arts Center is set for April 29 at the Long Beach, Calif., Municipal Auditorium. An added feature this year will be a 1-dance competition, arranged with Will Thomas and Valerie Rogers, for the Trans-Atlantic Trophy, contributed by Britain's Int'l Dance Masters Assn.

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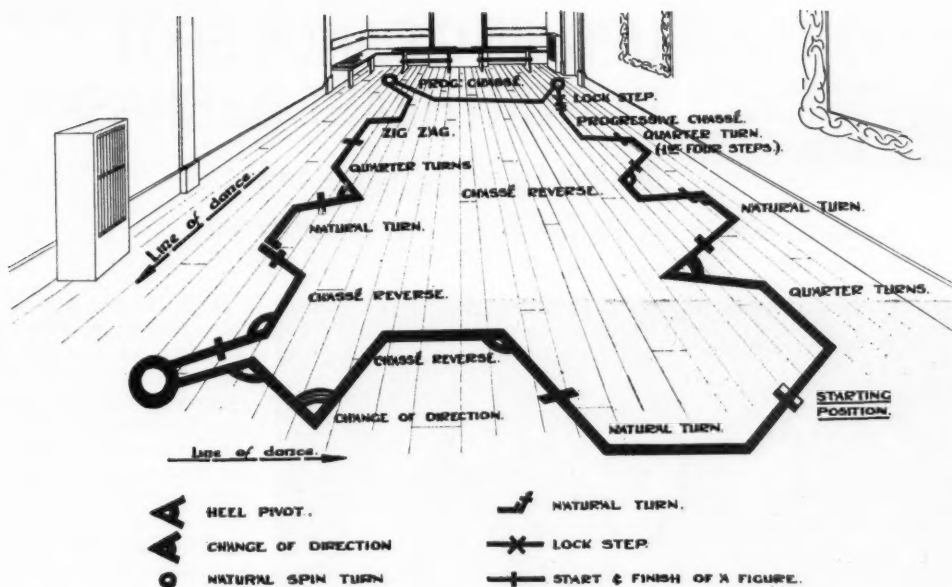
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QUICKSTEP (Cont'd from page 11)

It can be followed by:

- Lock Step.
- Quarter Turns, commenced outside partner.
- Natural Turn commenced outside partner.
- Natural Spin Turn commenced outside partner.

NATURAL SPIN TURN: This figure can be preceded by:

- Quarter Turns.
- Chassé Reverse Turn.
- Progressive Chassé, when Natural Spin Turn will commence outside partner.
- Lock Step, when Natural Spin Turn will commence outside partner.

At a corner

- Natural Spin Turn and Heel Pivot in an oblong room, dancing round two corners.
- Natural Turn in an oblong room, dancing round two corners.

It can be followed by:

- A Heel Pivot (i.e., the last four steps of Quarter Turns).
- Progressive Chassé.

NATURAL TURN. This figure can be preceded by:

- Quarter Turns.
- Chassé Reverse Turn.

- Natural Spin Turn and heel pivot. (Down side of room, half turn on pivot, etc.)

- Progressive Chassé, when Natural Turn will commence outside partner.

- Lock Step when Natural Turn will commence outside partner.

When danced down the side of the room it can be followed by:

- Chassé Reverse Turn. Use Hesitation on step 5 of Natural Turn.

At a corner

- Quarter Turns.
- First four steps of Quarter Turns and Progressive Chassé.
- Natural Spin Turn and Heel Pivot in an oblong room, dancing round two corners.
- Change of Direction.

CHASSÉ REVERSE TURN. This figure can be preceded by:

- Natural Turn danced down side of room. Hesitation on 5th step.
- Change of Direction.

It can be followed by:

- Quarter Turns.
- Natural Spin Turn and Heel Pivot
- Progressive Chassé, when Chassé Reverse Turn would be commenced outside partner.

- Lock Step, when Chassé Reverse Turn would be commenced outside partner.

CHANGE OF DIRECTION. This figure can be preceded by:

- Quarter Turns, when last step of Quarter Turn would be first step of Change of Direction.

- Chassé Reverse Turn, when last step of Chassé Reverse Turn would be first step of Change of Direction.

- Natural Spin Turn and Heel Pivot, when last step of Heel Pivot would be first step of Change of Direction.

It can be followed by:

- Chassé Reverse Turn.

ZIG ZAG. This figure can be preceded by:

- Quarter Turns ended facing line of dance.
- Natural Spin Turn and Heel Pivot ended facing line of dance.

It can be followed by:

- Quarter Turns commenced outside partner facing line of dance.

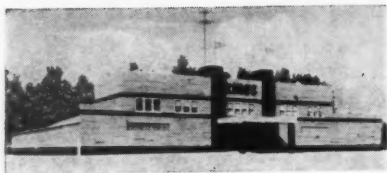
- First four steps of Quarter Turns and Progressive Chassé.

- Natural Turn.

At a corner

- Quarter Turns commenced facing diagonally to wall of new line of dance, having taken a quarter of a turn on steps 3 and 4 of Zig Zag to end facing diagonally to wall of new line of dance.

(Concluded)



UPSWING DANCE SPOT IN NORTHEAST NEBRASKA

At King's Ballroom in Norfolk Patrons Get a "Big Time" Program

BY LOUISE EGE



Using portable mike, Mrs. Dale King, wife of ballroom's operator, conducts one of her many successful classes.

In northeastern Nebraska there's a city called Norfolk—population, 13,101. It's not a metropolis, but it's definitely on the map, dance-wise. The principal reason is the lively program of a bustling dance spot, the handsome, modern King's Ballroom.

King's is a long-established institution. The first ballroom, founded by the late Harry H. King, was built in 1917, but it burned in the fall of that year. A second building was opened in 1918 and prospered until 1944, when a flash flood carried it away. The present ballroom, which accommodates some 2,000 people, was opened in 1945.

Attracting wide attention is the dance instruction program set up in the ballroom two years ago by Mrs. Dale King, wife of the present operator. Norfolk, we are told, was long without any adequate or continuous studio instruction in ballroom dance. To give the right kind of service to their patrons, King's decided to fill the breach. The fact that Mrs. King's classes have now passed the 1,000-student mark shows that the need did, indeed, exist.

(Cont'd on page 21)



"Dancing Dandies" demonstration group of 17 couples helps to dramatize the finished product of good dancing. Here are Yolande Mountjoy, 16, and Ken King, 19.



Show stoppers are Stanley Meisinger, 10, and his sister Cathy, 8. Their repertoire includes Polka, Cha Cha, Waltz, Foxtrot and Swing.



"Dandies" have a number of costumed presentations. In Polka attire are Tom Roth, 21, who came from Germany 6 years ago, and partner Yolande Mountjoy.

DANCE RECORDS

BY BOB BAGAR

Including an Interview with Tico Records'

A & R man on What's New in Latin-American Music

Tico Records were off and running to a fast start in the field of Latin music when Ralph Seijo, newly appointed Artists & Repertory Director, recognized, in 1950 the commercial possibilities of the cascade-like talents of bandleader Tito Puente. In characteristic fashion, Seijo promptly converted his faith in Tito's ability into action by signing him and his orchestra to a recording contract for the Tico label. Puente reciprocated and made much of his opportunity to gain public acceptance for his ideas on Cuban music.

Then as now, Seijo, is a man totally dedicated to good taste in music of all kinds and is especially eager that Latin music secure a position of cultural importance in this country. The public esteem, first for Rumba, then Mambo, and for the past several years, Cha Cha, created an ideal climate for the growth of Latin music and, in turn, a demand for Latin dance records.

Tico, a division of Roulette Records, has been at the forefront of the movement. Stellar names like Tito Rodriguez, Joe Loco, Tito Puente and Machito have been the ones to propel the label to a position of prominence. But major credit must go to Seijo himself, who has had a hand in all phases of each new production, from the idea for an album to the choosing of artist and orchestra. He will not call for a recording date until he has personally okayed every arrangement for an LP.

Seijo believes, above all, in the wisdom of simplicity. Tico productions, he insists, must have a clear rhythm pattern, *continuously* supporting the melody. "Latin music without rhythm," he says succinctly, "is not music. But there is the other extreme—overcrowding the music with rhythm. Where the music is weighed down with rhythm to the point of confusion its appeal is weakened. Simple rhythms will always be popular."

Seijo attributes the durability of Rumba to its relaxed style and simple rhythmic structure. Cha Cha too, he feels, has the stuff of immortality to it, for the same reason.

Tico pioneered Mambo in this country. Puente's great success with it here followed closely after its development in Cuba. A peculiar set of circumstances was responsible for Mambo's explosion—and it can be called nothing less—to international fame. Experiments in jazz in this country during the late

Forties led to experiments among Cuban musicians in the realm of Afro-Cuban music. The trend was to faster tempos, and the traditional stately approach was replaced by less inhibited ones, thus setting the stage for the wild strains of Mambo.

"Cuban music has an authentic African rhythm structure," Seijo states plainly. This point was driven home again for him recently as he watched a Lowell Thomas TV show on Africa for which native music was recorded live on the spot. Playing their hand-made percussion instruments, the native musicians gave out with rhythms that were immediately familiar—ones that can be heard in almost every modern recording of Latin music. In the space of a few minutes Seijo heard Mambo, Cha Cha, Pachanga and Rumba rhythms.

"Dances in Cuba are created at Fiesta time, usually by the real folk people on the neighborhood or village level. It has ever been so," Seijo said. "Polite society *purifies* the native dances which grow to popular appeal, and adapts them for its own use."

"La Pachanga, a recent dance innovation from Cuba, requires the stamina of a gymnast. The music is wild, happy. You can keep it up only so long—and then you need some vitamins. Charanga, or Tipica, is the musical instrumentation used for Pachanga—four violins, one wooden flute (wooden for a crisp, high sound), piano, timbales, bass, and a percussion section of bongos and conga drums. In Charanga, the vocal is sung in unison, never in harmony," added Seijo for our education.

The Tico formula for developing a market in this country for Latin music is easy to understand—simplicity of melody and precision of beat. According to Seijo, fast dances disappear in time, or at least fall from the high position of grace they attain when they are first introduced. Mambo's speed keeps it from holding the peak of popularity it reached several years ago. Looking ahead, Seijo believes we will experience a return to the beautiful, melodic, swaying kind of Latin dancing and music.

We asked Seijo if the Castro regime is having any effects on Cuban music. "Music never has any barriers," he replied. "It has always been independent of any political overtones."

Here is our size-up of two new Tico releases: *Piano and Percussion*, Marco Rizo, His

Piano and Rhythm, Tico LP 1076. Piano and percussion are perfectly matched—in this case the superlative piano of Marco Rizo. Scheduled for release this month, here is an album that creates an entirely new dimension in Latin music: one which holds endless fascination for the listener as it brings to the surface the depths and vitality of authentic Cuban style music. For perhaps the first time all the nuances and shades, the grace and delicacy, the beauty of Latin music are revealed. It strikes the heart with a force that is absolutely convincing.

Our feeling, after many playings, is that this album is of classic stature and will become a memorable landmark in Latin music. Fastidious arrangements set forth the clear articulation of rhythm. With rare creativity, the development of melodic line is tastefully ornamented. The album is proof of the fact that Cuban style is flexible, and in the right hands can pronounce, in rich, modern voice, its ancient and diverse musical heritage—Spain, the Far East, and Africa.

You will greet the artistry in *Piano and Percussion* with the same welcome as must have greeted, in another day, the introduction of Gershwin's *Rhapsody in Blue*.

Dance you will, but you might not necessarily want to teach to these selections. But you will miss a rich experience if you deprive yourself of the pleasure of listening to the crystal-clear statement of Cuban rhythms, the intelligent harmony, and the marvelously expressive piano of Marco Rizo.

Fiesta Night at the Eden Roc, The Latin Dance Rhythms of Luis Varona, His Piano and Orchestra (recorded at Harry's American Bar), Tico LP 1072. The hand-clapping, cheerful enthusiasm of the crowd at Harry's American Bar lends an electric quality to the pulsating dance music of Luis Varona, recorded live one balmy night at the Eden Roc Hotel in Miami Beach.

Varona, who might be called the Latin equivalent of Stan Kenton for the formidable sound of his brass section and the force of his Latin music, threads his way through a variety of full-throated Mambos, Cha Chas and Merengues in *Fiesta Night*. The opener, *Aphrodisia*, a long compelling Mambo set at a driving pace, sounds the keynote for what

(Cont'd on page 26)

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SPOT NEWS



Popular Champagne Hour performers around NYC are Cathy & Kay (Catherine Niccolini & Sammy Mergel). Both former Harvest Moon winners, they have been appearing at such spots as Tommy Chen's Casino, Mamaroneck, NY, and Central Park's Tavern-on-the-Green.

The Canadian Dance Teachers Assn. presents the First North American Amateur Ballroom Dancing Championship April 1 at the Palace Pier Ballroom in Toronto. Heading the panel of Canadian and USA judges will be Alex Moore of London. Dances are Int'l Style Waltz, Foxtrot, Tango, Quickstep. Competitors are invited from both USA and Canada. Info: Jill Burns, 117 Old Forest Road, Toronto 10.

England's Alex Moore will be Chairman of Judges for the Int'l Style Waltz, Foxtrot, Tango and Quickstep competition for the George Elliott Trophy at the Imperial Ball Apr. 23 at the Sheraton Palace Hotel in San Francisco. Event will also feature an American Style contest in Waltz, Foxtrot, Rumba and Tango for the San Francisco Trophy.

The Charles Mattison Grand Ball is scheduled for Apr. 30 at the New Oriental Ballroom in Chicago's Loop. The event will include an American-Latin contest in Waltz, Foxtrot, Rumba and Tango, and an Int'l Style competition in Quickstep, Waltz, Foxtrot and Tango. Competitors may apply to Mattison Studio, 36 W. Randolph St., Chicago 10.

Santa Monica teacher John March was organizer for a British Trophy Competition announced for Mar. 11 at the Los Angeles English Club. Judges: Brian and Betty Watts, Jill Weston, George Elliott.

Another well-known pair of British ballroom champions, Eric Donaldson and Edna Barnett, dance team aboard the Cunard liner *Queen Mary*, have been seen in performance by NYC audiences. They demonstrated Mar. 3 at the Byrnes & Swanson studio in Brooklyn.

Taylor & Root, ballroom instructors at the Versailles Hotel, Miami Beach, are conducting a July 16-Aug. 11 "Dance Across Europe" tour, which includes brush-up lessons and visits to famous dancing spots.

Wilbur C. Sweatman, whose all-Negro dance band rivaled the big-time popularity of Paul Whiteman and Art Hickman in the 1920's, died March 9 in New York at the age of 79.



Classic photo from *Dance Magazine's* book, "25 Years of American Dance," of the dance marathon craze of the 1930's. Beginning the 1,343rd hour, this Chicago lady forgot about the prize!

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MAMBO ACES

(Cont'd from page 12)

headly atmosphere of the Palladium. Business administration was jettisoned forever. Vasquez picked up New York mambo at the Palladium, started inserting his own ideas, and humbly came to Joe Vega, his Latin idol, for advice. Vega inspected Vasquez' choreography critically and realized at once that a major figure of mambo stood before him. Emphatically Vega admonished the young Puerto Rican, "Andy whatever you do *don't change your style.*" It was sound advice. Armed with the imprimatur, Vasquez launched his career.

Into the framework of Astaire-influenced precision patterns Andy poured the clave beat and the fluid body lines of Afro-Cuban motion. Why? "I felt pure Latin movements were too rough for New York. I felt if I could get one-fifth of the class of Fred Astaire, the best finesse, clean and nice, that mambo could be done in the smartest places in the USA," Vasquez recalled. In other words, he wanted to get mambo out of the Afro-Cuban ghetto. Once again trends in mambo music and dance were exactly parallel for a few years earlier New York Latin orchestra leaders like Machito decided that jazz was "higher" than Afro-Cuban and favored big, brassy arrangements, as opposed to the traditional *conjunto* style. (Anatole Broyard) The quest for social status and prestige, in fact, informs most New World Negro music and dance and it is no accident that the Modern Jazz Quartet so to speak, have moved out of Birdland and into the Stuttgart Liederhalle.

At any rate, Vasquez' precision mambo was accepted and resolved the conflict between his Latin past and his Yankee future. Precision requires a partner and he joined forces with Joe Centeno (who had come to New York from the island in the 'Forties after serving in the U.S. armed forces).

Billed as "The Mambo Aces" they razored all rivals from 1950 until 1958. Centeno, with the rhythmic finesse many Puerto Ricans have, duplicated Vasquez' every stride, stance, and motion direction. An Afro-Cuban pianist augments the strength of his phrases by doubling them on both hands; "The Mambo Aces" had, similarly, raised choice choreographies to the power of two. Just as the simplest melodic phrases yield the fiercest swing in mambo so the lean, unadorned gestures of Vasquez and Centeno packed a visual wallop.

Their *perfecta* mambo attested the power of a straightforward style. Each cardinal direction was greeted in the *perfecta* with the sparest of gesture — the right arm jabbing forward as the left foot stepped out and the left arm, bent slightly, pointed down (photo 1). Hands identified the step: forward palm at right angles to the waist, left palm parallel to the side of the waist and pointed down, all fingers of both pressed together tightly. Flattening the palms sharpened the pose and



Bruno of Hollywood

Mambo Aces Joe Centeno & Andy Vasquez when they were a popular CAC attraction.

made it lean and dry. "In the *perfecta*," Vasquez informed me, "hit each corner of a room with this pose." Thus in Photo 2 Vasquez has just faced east and starts revolving left to repeat the gesture to the north. By Photo 1 he has moved on to the west. *Perfecta* mambo documents a specific movie influence — the handwork derives from a Gower Champion episode in *Casbah*. (It was Centeno who saw the movie and brought the idea to Vasquez.)

Admirable simplicity is likewise manifest in an anonymous step where Vasquez and Centeno "shook their arms on the count of 4 and 1, 1-2-3, 4 and 1, 1-2-3." "The Mambo Aces" lunged forward and back, in a continuous motion, with palms extended, rocking their arms to this special count (Photo 3).

"The arms give you the mambo," Andy Vasquez once announced. Indeed, Vasquez' arms, slashing through air with calligraphic intensity, lifted his choreography forever from the level of soldiers marking time or calisthenic exercise. His arms did this, for example, when his mambo footwork was a mere weaving of his right foot back and forth around his left leg, coinciding with or counterbalancing the downward thrust of his foot in striking fashion (Photo 4). Indeed, the linear harmony of Vasquez' arms and legs in motion could best be compared to the strokes of a classic Chinese ideograph (Photo 5).

Such refinements inevitably evoked a wide response. Moreover, the fact that Vasquez and Centeno were both native-born Puerto Ricans (it is significant that Christopher Rand, in an excellent series of articles in *The New Yorker* in 1957, twice characterized the Puerto Ricans as "a dancing people") masked the fact that their mambos were largely North-American in flavor. Had a Yankee team pioneered their precision strategy, thus adding insult to "nonauthenticity," the triumph of the mode among New York *hispanos* might not have been forthcoming.

In Puerto Rico proper the team met with proud approval: here were two islanders who

had succeeded on the mainland. When "The Mambo Aces" played the Paramount Theatre in Santurce in 1953 the house was packed. Did Santurce and San Juan imitate their steps? "Maron!", Vasquez told me forcefully, (using an Italian oath he had picked up in New York from a Jewish friend — a capsule demonstration of the fantastic intersection of minority cultures that typifies the mambo world) "why they stole everything down there!" In the Dominican Republic applause was stentorian. The Vasquez-Centeno concept of the mambo, part hybrid and part genius, had served notice on certain of the West Indies that New York now ranked with Havana as a blender of blends. Emilio Grenet's oft-quoted assertion—that the United States "emasculated" Afro-Cuban music and dance — had become obsolete with respect to Spanish Harlem and its ethnic colonies. On the other hand, few non-Latin mainlanders (unless they had taken the trouble to sharpen their technique at the Palladium or the Tropicana) could follow Vasquez' and Centeno's mambo. Walter Winchell tried, once, and nearly broke his back.

(To be continued)

NEBRASKA (Cont'd from page 16)

To dramatize the finished product of expert dancing, she has a most effective gimmick—a demonstration group of 17 couples called the Dancing Dandies. These young people perform in the ballroom and are in great demand for appearances on TV, at fairs, banquets and conventions. Their numbers, many in costume, include Polka, Charleston, Waltz and—believe it or not, English Quickstep. Says Mrs. King, "They are 34 of the best press agents we could possibly have."

Bonus in the modestly priced class program is a once-a-month party for students. Themes for some recent ones have been Hawaiian, Li'l Abner and Daisy Mae, Winter Fantasy, Harvest Moon Ball, to name a few.

A typical weekly schedule at King's is: Wednesday night, Bohemian (Nebraska being in the Polka Belt); Friday night, teen-agers; Saturday and Sunday, modern. The modern dances are most popular in the region. "Bless the Cha Cha—everybody loves it," says Mrs. King.

Music at the ballroom is primarily by regional bands, with celebrity orchestras seven or eight times a year. Over the years, practically every name band in the business has played the ballroom. All in all, patrons seem to prefer the Guy Lombardo-Jan Garber "sweet" style of dance music. **END**

CHAMPIONSHIPS (Cont'd from page 13)

If you start on the right lines, the time will not be far distant when the U.S.A. becomes the home of great super-national championships, as well as area and national events—championships in which every country that practices the International Style will be invited to compete. That will open a great new epoch for ballroom dancing. **END**

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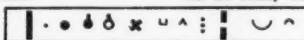
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ALL-OUT ENTHUSIAST



Eric A. Anderson of Worcester, Mass., interrupts a dancing vacation in NYC to visit Empire State Bldg. observatory.

We've just become acquainted with a man who must surely be the most enthusiastic of all the enthusiasts for ballroom dancing. He's a chipper 65-year-old who lives in Worcester, Mass. More truthfully, he seems to live any where there's a good dance floor and music with a beat. His name is Eric A. Anderson.

In the past few months he has been impressing his partners with some new maneuvers "What do you call that?" the ladies ask. "That, my friend, is the Quickstep." "And where in the world did you learn it?" "From Phyllis Haylor's articles in *Ballroom Dance Magazine*."

Appalled with a state of affairs which provides only one dancing night a week in Worcester, Eric is likely, most other nights, to cut out for the New State Ballroom in Boston. Or he might hop a Trailways Bus for a dancing Sunday at Roseland in New York.

A veteran of World Wars I and II, Anderson is a toolmaker by trade. But, more important, he is a citizen on a one-man campaign to reinstate the good deed, the friendly attitude. The *Worcester Telegram* has printed many of his letters urging volunteer hospital work, in support of charitable campaigns, about the hypocrisy of racial bias, on the wholesome benefits of dancing, etc., etc.

But—we're telling a story which is better told in the man's own letter to us, which came out of the blue:

In the midst of all the controversy going on about Rock 'n' Roll, jitter-bugging and behavior of teen-agers, I wish to rise in defense of Rock 'n' Roll. It has become increasingly evident that the unjust critics have missed the basic point of it all. Feeling, from primitive days and down through the ages, has been expressed in dance. This is because of certain vibrations which are set up by rhythm and music. Rock 'n' Roll music supplies the younger set with the kind of vibrations which tunes in on their emotions.

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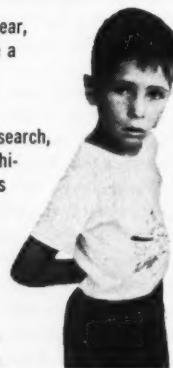
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Anderson's travels in search of good places to dance include the Commodore Ballroom in Lowell, Mass., the New State Ballroom in Boston, and Manhattan's Roseland Dance City (above).

to call it right by trying to be basic about just what a beat, or a tune, or a round is. Any round can be broken down into component parts which are nothing more than certain sets of vibrations of different frequencies and wave lengths. In itself, how can this have anything to do with sin?

What is important is the attitude. Vulgarly has never been and never will be a requisite of the dance. The harm lies in the vulgarity of the mind. It would be far better to show the young people the way than to push them away. This certainly would help to offset juvenile—and even adult—delinquency.

I don't mean to imply that dances of all sorts—including, certainly Rock 'n' Roll—do not get out of hand now and then. But some of the older set, and particularly some of the writers, have evidently forgotten the capers they went through in their younger days, when they used to do the sinful "pivot", the Bunny Hug, the Grizzly Bear, the Texas Tommy, the Charleston and the Black Bottom.

In fact, we should forget about this age-level business. A lot of oldsters would be much

healthier and happier if they had the courage to get out on the dance floor once in a while and push self-consciousness into the background, where it belongs.

Eminent doctors have stated that moderate walking is good medicine for heart disease and for various other aches and pains (and, of course, the intelligent thing to do is to see a doctor). However, I believe that moderate dancing tops walking, as far as health is concerned.

In dancing, the music seems to go through one's body. It has a relaxing, soothing, lifting effect on one's mental attitude. Walking, on the contrary, is accepted as an act of labor—and who wants to labor all the time? It's surprising what a step and a wiggle that are on the beat can do for one—health-wise.

All my friends are amazed to learn how and where I decided to take dance lessons. Of all places, it was at the race track. One day it finally dawned on me that my horses needed a jet engine, that my jockeys needed a lantern, and that I needed a new head. Then and there

(Over)

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ENTHUSIAST

(Cont'd from page 23)

I decided that I'd put a bet on my own hooves instead of the horses'. Actually I've danced since I was 15 years old and, naturally, when I first started to take private lessons I was the kind of guy who thought he knew it all. It took quite some time for my dancing teachers to get that idea out of the head of a stubborn 65-year-old.

Due to the intelligent, honest instruction from my teachers in Worcester (mostly Eleanor Thompson, but also Jimmy Scott), I became very serious about my dancing. Believe me, I'm very grateful to both of them. Lessons by qualified dance teachers pay off tremendously—providing, of course, that one goes to work at it. I haven't won any cups yet, because I'm a fun-loving dancer — and that's good enough for me.

In my younger days I adored Vernon and Irene Castle, and in my book that's the one team. Your magazine helps to create the atmosphere of dancing world that I love. It seems that your contributors are talking directly to me, and it seems to have a "hello" ring to it. I want to say "hello" right back—and from the heart—to all you teachers, dancers and entertainers.

P.S.: I am spending a wonderful week in New York dancing with the congenial crowd and to the great music at Roseland. The treatment the Roseland staff gives to a stranger in town is really something to add to fond memories.

END



In London Feb. 27, on behalf of BRDM's Helen Wicks Reid, honored for service to Int'l Style dancing overseas, USIA official Francis Mason accepts Mrs. Reid's Carl-Alan Award from ballerina Alicia Markova. Presentation was on BBC-TV.

MIXER OF THE MONTH

The Gay Gordons

This march-type dance has remained popular since it first made its appearance in British ballrooms between the two World Wars. Thinking it may be of interest to newcomers, we are printing the version seen on trans-Atlantic vessels by Francois Lefevre, well-known Cleveland teacher and Board member of the American Society of Teachers of Dancing. Mr. Lefevre arranged the last figure to make the dance a "mixer".

MUSIC: *The Gay Gordons* by Theo. Bonheur (W. Paxton & Co., Ltd.) or other march—6/8 time; tempo, 56 measures per minute. Starting position: in couples, partners facing LOD; gentlemen on the inside, ladies on the outside in Varsoviene Position. (i.e. partners stand side by side, hip to hip. Arms are extended shoulder-high. Hands are joined right hand to right hand and left hand to left hand). Description for gentlemen; except where otherwise indicated, lady does same as partner but using opposite foot.

	Cts.	Ms.
I.		
4 marching steps fwd—LF RF		
LF RF (pivoting ½ rt turn on 4th step)	1,2,3,4	2
4 steps bwd—LF RF LF RF (along LOD)	1,2,3,4	2
4 steps fwd—LF RF LF RF (against LOD) pivoting ½ lt turn on 4th step	1,2,3,4	2
4 steps bwd—LF RF LF RF (against LOD) On the last step gentleman turns ¼ rt to face out, the lady turns ¼ lt to face in to take Closed Position.)	1,2,3,4	2
II.		
LF swd, RF close to LF	1,2	2
LF swd, RF close to LF	3,4	
Gentleman releases R arm and raises L arm, his L hand retaining lady's R hand to make arch. Lady takes 4 steps, circling right under arch—RF LF RF LF	5,6,7,8	2
Linking right arms both circle clockwise once with 4 steps, gentleman—LF RF LF RF	1,2,3,4	2
Gentleman moves counterclockwise to next lady with 4 steps, LF RF LF RF	5,6,7,8	2

NOTE: Regarding *The Corrido*, last month's Mixer—we understand that the Imperial recording referred to is now hard to obtain. The Columbia record mentioned has an introduction of only 1 count, instead of 4.

CHA CHA (Cont'd from page 5)

COMBINATION CHASE & CORNER TURN

RF fwd	Q	4	RF fwd	Q	4
LF cross behind RF	Q	and	LF cross behind RF	Q	and
RF fwd	S	1	RF fwd	S	1
LF fwd, turning 1/2 rt	S	2	LF point across in front of RF	S	2
RF in place	S	3	LF cross behind RF	S	3
LF fwd	Q	4	RF, slightly off floor, describes 1/2 circle to rt	{Q	4
RF cross behind LF	Q	and	RF cross behind LF	S	1
LF fwd	S	1	LF fwd	S	2
RF swd turning 1/4 lt	S	2	RF in place	S	3
LF in place	S	3	Lf swd, making 1/4 turn left	Q	4
RF fwd turning 1/2 lt	Q	4	RF close to LF	Q	and
Hold	Q	and	LF swd	S	1
LF in place	S	1	(This is the 1st step of the 1st figure,		
RF fwd turning 1/2 lt	S	2	"Corner Turn." Routine may be repeated as		
LF in place	S	3	often as desired.)	END	

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DANCING BANDLEADER: Tony Abbott has a special reason for knowing what a dancing audience wants in music—he's an expert dancer himself and proud possessor of several trophies. Based in Providence, R. I., Tony has a large following on the New England ballroom circuit. He's due for a profile in these pages soon.



"Polite society 'purifies' native dances for ballroom use," says Tico Records' Ralph Seijo. One of the folk forms which has made the transition is Venezuela's Joropo.

follows. Great excitement! Cha Chas Camaron and Carnavales are given a danceable reading by Maestro Varona—with rhythm to spare—in authentic Cuban style. *Te Doy Mi Amor*, a vigorous, Merengue, creates a happy mood and gives more Merengue, measure for measure, than most others. Varona does not produce thin music; he directs a large orchestra with a modern touch, and some startlingly modern jazz innovations in the brass works.

An album like this, with the applause of the crowd breaking in whenever the going gets feverish, ought to create the right kind of atmosphere for studio parties, or that longed-for moment when you just want to roll up the rugs and let loose.

PEN IN HAND

Questions from Readers

Readers in Iowa and Arkansas have written in for something new in punch recipes for ballroom parties for young people. We took the problem to Dorothea Howell, President of the N. Y. Society of Teachers of Dancing, who came up with these three:

The following is my favorite punch. Children seem to like it because the blend is unusual and they can't quite figure out the contents—a challenge to young gourmets!

ROSY PUNCH

- 1 pint cranberry juice
- 2 cans frozen tangerine juice—undiluted
- 2 cans frozen lemonade—undiluted
- 1 pint cold tea
- 2 large ginger ale

Chill all ingredients before combining over ice in punch bowl, so there will be as little dilution as possible. Makes 20-30 punch cups. The tea is important in any fruit punch since it cuts the tart fruit flavor.

RASPBERRY DELIGHT

- 1 package frozen raspberries
- 2 cans frozen lemonade
- 1 pint cold tea
- 1 large ginger ale

Thaw raspberries and press through sieve, add other ingredients to puree.

APPLE-PINEAPPLE SPARKLE

- 2 large bottles apple juice
- 2 pint cans pineapple juice
- 1 pint cold tea
- 2 large bottles ginger ale
- Lime slices

For a holiday party, slice lemons, insert a birthday candle in the center of each slice and float lighted in the punch bowl.

IN THE MAILBOX

MORE ON COUNTING RUMBA

Among English teachers there has lately been discussion, ranging from mild to heated, about what's right and what's wrong in Latin American dancing. Here is a communication from Frank Borrows, teacher-author of *Altrincham*, Cheshire. A revised edition of his book, "Latin American Dancing," being published this month by Frederick Muller, Ltd., will be reviewed in an early issue.

Dear Editor: A paragraph in your November 1960 issue by Helen Wicks Reid interested me. I am pleased that it appears you are aware that the Imperial Society of Teachers of Dancing is not the only school of thought here on Latin American dancing. There are many here who feel that their so-called Cuban Rumba would be more properly described as Mambo.

John Monte's article (Jan. 1961) on Rumba Rhythms was very interesting. I note that his definition of Claves Rhythm counting (ONE, two, AND, three, FOUR—one, TWO, THREE, four) adds up to the same thing as our method of subdividing the bar into 8 semi quavers and counting the accent on 1, 4 and 7 of the first bar and on 3 and 5 of the next. Edmundo Ros in his *Latin American Way* defines the rhythm as a triplet (3 even beats) followed by an accent on the 2nd and 3rd quavers of the following bar. This is not identically the same thing, although the difference is very slight. From careful observation of every authentic Cuban record I have been able to get hold of over a period of many years, I lean toward the 1,4,7,3,5 counting.

ASSOCIATION CALENDAR

(Ballroom faculties)

April 9: N. Y. SOCIETY OF TEACHERS OF DANCING, Edison Hotel, NYC. Alex Moore, Don Byrnes, Adelaide Courtney, Joe Rechter.

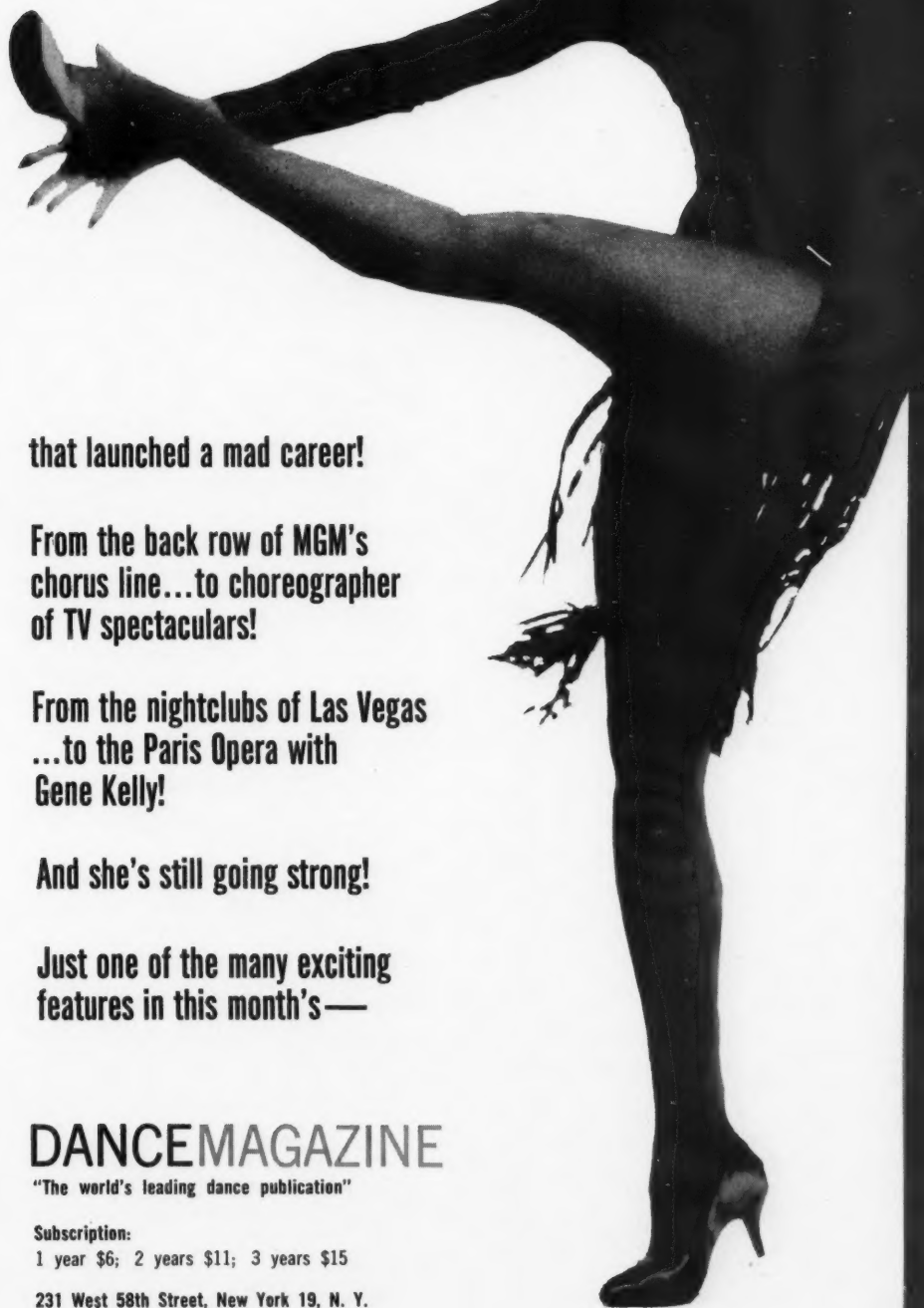
April 9: CHICAGO NATIONAL ASSOCIATION OF DANCE MASTERS, Sheraton Towers Hotel, Chicago. Joe Cornell, Star Ball Film.

April 9: ASSOCIATED DANCE TEACHERS OF SOUTHERN CALIF. (DMA), Hollywood Palladium. All-day, all-ballroom session.

April 16: DANCE EDUCATORS OF AMERICA, Hotel Astor, NYC. Hank Renzi, Lou Stevens, Renee Montgomery, James Mitchell.

April 23: DANCE MASTERS OF AMERICA, NYC Chapter, Edison Hotel, NYC. Lucie Elin, Vic Wilson, Joe Piro, James Mitchell.

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4-514	ANYTHING CAN HAPPEN MAMBO UN POQUITO DE TU AMOR	Mambo Mambo	Med. Slow Med. Slow	George Paole George Paole
4-515	PIEL CONELA GREEN EYES	Rhumba- Bolero Rhumba	Slow Med. Slow	George Paole George Paole
4-516	LINDA MUJER QUIZAS, QUIZAS, QUIZAS	Rhumba Rhumba	Med. Fast Med. Fast	George Paole George Paole
4-517	OYE NEGRA MI RIVAL	Samba Cha-Cha-Cha	Slow Medium	George Paole George Paole
4-518	BRAZIL TICO-TICO	Samba Samba	Medium Medium	George Paole George Paole
4-519	CECELIA YOU JUST WANT TO CHA CHA	Cha Cha Cha Cha Cha	Medium Medium	George Paole George Paole
4-520	THIRD MAN THEME ALL I DO IS DREAM OF YOU	Cha Cha Cha Cha	Medium Medium	George Paole George Paole
4-521	COCKTAILS FOR TWO MI RIVAL	Cha Cha Cha Cha	Medium Medium	George Paole George Paole
4-525	MY MAN CHA CHA MAGIC IS THE MOONLIGHT	Cha Cha Rhumba/Bolero	Slow Medium	Memo Bernabei Memo Bernabei
4-534	JEALOUSY CACHITA	Tango Samba	Medium Med. Fast	Memo Bernabei Memo Bernabei



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